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examine these things at leisure has been withheld from the public for some months, but it is hoped that the permanent arrangement just completed will justify the delay, adding perhaps a little to the intrinsic interest of the collection and testifying to the appreciation felt for Mr. Cadwalader's long and invaluable service in behalf of the Museum.

D. F.

DEPARTMENT OF CLASSICAL ART
ACCESSIONS OF 1914
ATHENIAN VASES, CONCLUDED



FIG. 1
TOY MARRIAGE VASE

A BLACK FIGURED HYDRIA, unfortunately incomplete, is decorated on the shoulder with the combat of two warriors and on the body with a marriage procession (fig. 2; height as restored, 19 in. [48.3 cm.]). The latter is of the usual type. Inachariot drawn by four horses are a bearded man and a veiled woman—evidently the

bridal pair. Dionysos, Apollo, Hermes, and a female figure accompany the chariot on foot; the deities are identified both by their attributes and by inscriptions. Such marriage scenes occur frequently on black-figured vases and have raised much discussion. Who are the pair in the bridal chariot? Are they a god and a goddess escorted by their fellow-divinities, or simply human beings idealized by the presence of favoring deities? It is of great interest that in our scene the names of the bridal pair are inscribed; but it is tantalizing that these inscriptions should be fragmentary. Near the woman's face we have Η, and along the lower part of the figures, re-

ferring evidently to the man, ΗΕ; that is all that remains of the names. The most satisfactory restoration that suggests itself is ΗΕΒΕ for the woman and ΗΕΡΑΚΛΕΣ for the man. We should then have a representation of the marriage of Herakles and Hebe in Olympos. That Herakles is not distinguished by his lion's skin and club is unusual for this period.

The vase also bears the inscription, 'Ονητοριδης καλός, "handsome Onetorides". This fashion of the Greek potters of inscribing their vases with the names of the favorite youths of the time has definite archaeological value, as it brings in close connection the vases bearing the same favorite's name. Several vases with the name of Onetorides are known, three of them signed by the artist Exekias. The paintings on our hydria bear a marked resemblance to Exekias' work; but they are not executed with the minute care which distinguishes most of his productions. It would be going too far therefore to assign our vase to Exekias himself; but it must at least be contemporary with him and may have been executed in his workshop or under his influence.

Another well-known "καλός name" occurs on a fragmentary kylix (fig. 4); the inscription reads, Πανίτιος καλός, "handsome Panitios." Πανίτιος, or Παναίτιος, as it is more commonly spelled, seems to have been a prominent young man in Athens during the early red-figured period of vases. His name occurs on a number of vases signed or attributable to the great vase-painter Euphronios, and once on a vase signed by Duris. The designs on our fragment consist of an athlete holding jumping weights and javelins (on the interior), and a contest of warriors (on the exterior); they are of spirited but rather careless execution.

The legend of Herakles and Busiris was popular with ancient writers and artists alike. Herakles as the champion of the higher Greek civilization subduing foreign barbarism would naturally appeal to the Greek mind; and the story possesses the dramatic element which especially attracted the vase-painter. According to the legend, Egypt had been visited by a famine for nine years when a soothsayer coming

from Cyprus told Busiris, the king, that the famine would cease if he sacrificed a stranger to Zeus every year. Busiris, following this advice, started by sacrificing the soothsayer himself, and in future killed all strangers that came to Egypt. When Herakles, during his long travels in search of adventure, came to Egypt, he was immediately taken prisoner in order to suffer the same fate. We are told that he was standing in front of the altar ready to be

tinguished by his appearance from the rest as being King Busiris; but the barbarian type is well characterized in all by the flat, long skulls, heavy jaws, drooping moustaches, and shaved heads. From the style of the drawing the vase can be dated in the first part of the fifth century B.C.

Diminutive vases seem to have been favorite toys of the Greek children. Especially popular must have been little oinochoae or wine-jugs, with scenes of



FIG. 2. HYDRIA (WATER-JAR)
MARRIAGE PROCESSION

sacrificed, when he suddenly broke his chains, killed Busiris and the attendants, and made his escape. A vivid representation of this scene is shown on a red-figured krater purchased early this year (fig. 3; height, $17\frac{9}{16}$ in. [44.6 cm.]). Herakles, fully armed, is standing before the altar; he has seized one of the Egyptians by the shoulder and is battering him with the club, so that the blood is streaming down his face. The other Egyptians are fleeing right and left, terrified by this sudden onslaught. The scene is continued at the back where three more attendants are depicted in various attitudes of panic. They carry the instruments with which they were going to perform the sacrifice, a knife, a torch, a stand, a libation vase, and a three-cornered object generally identified as a sacrificial basket. No one of them is dis-



FIG. 3. KRATER (MIXING VESSEL)
HERAKLES AND BUSIRIS

children at play, for a large number of them have been found in children's graves; but other shapes were similarly used. One of the most charming of such toy vases is a little red-figured marriage vase (lebes gamikos) of the second half of the fifth century B.C., which the Museum acquired early this year (fig. 1; height, 5 in. [12.7 cm.]). Vases of this shape, which when full size stand about 20 inches high, do not occur frequently. Their use is not definitely known; they seem to have been employed for some special purpose at Athenian weddings. The scene depicted on our diminutive vase seems to be a representation of the Epaulia, the day after the wedding, when it was customary for the friends of the bride to go in a procession to the house of the bridal pair, bringing gifts of vases, perfume, unguents, boxes, chests, etc. The

bride is shown sitting in her apartment, while her guests appear laden with presents. The flying figures below the handles are probably representations of Eos, the Dawn, whose presence is appropriate since the bringing of the gifts took place early in the morning. We may imagine that this little "marriage-vase" was used by Greek children at the weddings of some of their dolls. That the artist who painted it was not used to decorating diminutive vases is shown by the large heads of some of the figures. He evidently started on too large a scale, and then had to make the bodies disproportionately small. The vase is complete, with cover, and in excellent condition, except that one of the handles has been restored.

A large bowl, reconstructed from a number of fragments, is the latest in date of our newly acquired vases, and belongs to the

end of the fifth century B.C. On it is an interesting representation of a banquet scene. The guests, eight in number, recline on four couches, each resting his left elbow on a cushion. In front of each couch is a high stool, provided with food and drink. A few slaves attend to the wants of the diners: one is filling a bowl with wine from a pointed amphora; another is passing food in a shallow dish; and two young girls are standing by, perhaps making music for the entertainment of the guests (the upper parts of both figures are missing). It is a pleasant scene of a Greek dinner party. This differs from our own entertainments in details of seating and serving, but also in a more important particular, namely, that the guests are all men. Greek women of good standing were never invited with the men on such occasions; they were left at home. G. M. A. R.



FIG. 4.
FRAGMENT OF A KYLIX
ATHLETE